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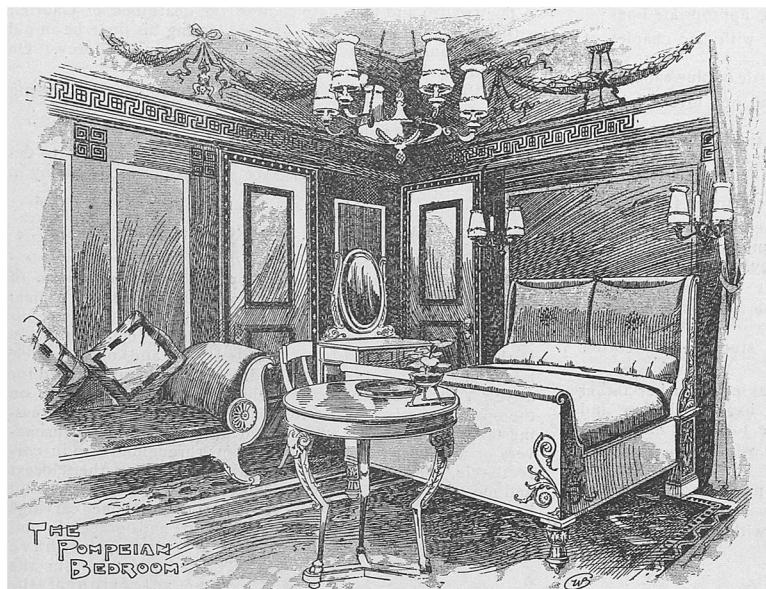


FIG. 4.

As another illustration of the charming diversity of the rooms at the "Waldorf" I refer my readers with pleasure to Fig. 5. The original is as dainty and delicate a study in Louis Seize as one would find in the Rue Royale, Paris. In view of such a bed it is no marvel that the luxury-loving Yankees seem loth to substitute metal for wood. In this apartment everything from the carpet to the ceiling is faithfully copied from duly accredited models. So anxious was the proprietor, Mr. Boldt, to have his styles correct that one of the rooms is filled with replicas from a Marie Antoinette room at Versailles, and it bears her name. Some of the articles are roughly shown in the group Fig. 6. The perfection of the carving and gilding and beauty of the covering, inlay and ormolu can only be understood by seeing the articles themselves. No style seems outside the scope of the American draughtsman.

A style which interested me very much was one which they call "Colonial." At first the title is puzzling to the Britisher, but a glance at a single piece of the furniture at once solves the mystery. We should call the style "Heppelwhite," or "Georgian," and so would our American cousins but for the incident which separated the two nations. The title "Colonial" simply covers the style of furniture which was in vogue in England, as in the well-to-do homes of America, toward the close of the last century. At that time the great continent was, of course, one of our colonies, and so the leaders of furnishing in New York seized upon that fact and classed our "Chippendale," "Heppelwhite" and "Sheraton" together, under the head of "Colonial." It was pleasant to find how this style—an old English friend under a new name—holds its own among the cultured people of America. It has but few charms for the millionaire who desires to display his wealth; but to the restful and thoughtful section of society it seems ever welcome. In Boston, for example, it is largely affected, and several of the rooms at the "Waldorf" have, under the cultured guidance of the manager, Mr.

George C. Boldt, been furnished in this homely Colonial fashion.

A SYMPHONY IN CHINA.

BY CARRIE MAY ASHTON.

TO the lovers of rare and beautiful china, nothing was more interesting in the Manufacturer's Building at the Columbian Exposition than the set of twelve exquisite plates illustrating Longfellow's poem *Evangeline*, which were to be seen in the British section. They were of Cauldon china, with a gold and ivory finish, and were painted by an English artist, A. Boullemier.

Each plate was in a separate case lined with white silk and covered with undressed kid.

The first plate showed the parish priest and five childish figures, one of whom is kissing his hand. In the rear are several other figures.

Accompanying this plate was a card bearing the following quotation:

"Solemnly down the street came
the parish priest, and the children
Paused in their play to kiss the hand
he extended to bless them."

Plate number two showed the sweet-faced *Evangeline* with a flagon of ale

which she is pouring into a mug held by one of the reapers. Another stands near, waiting his turn. Two fowls are busily scratching.

The card accompanying this plate bore this quotation:
"When in the harvest heat she bore to the reapers at
noontide

Flagons of home-brewed ale, ah! fair in sooth was the
maiden."

In the third plate *Evangeline* was represented with her cap, ear-rings and chaplet of beads, while in the background were several other figures, with houses in the distance.

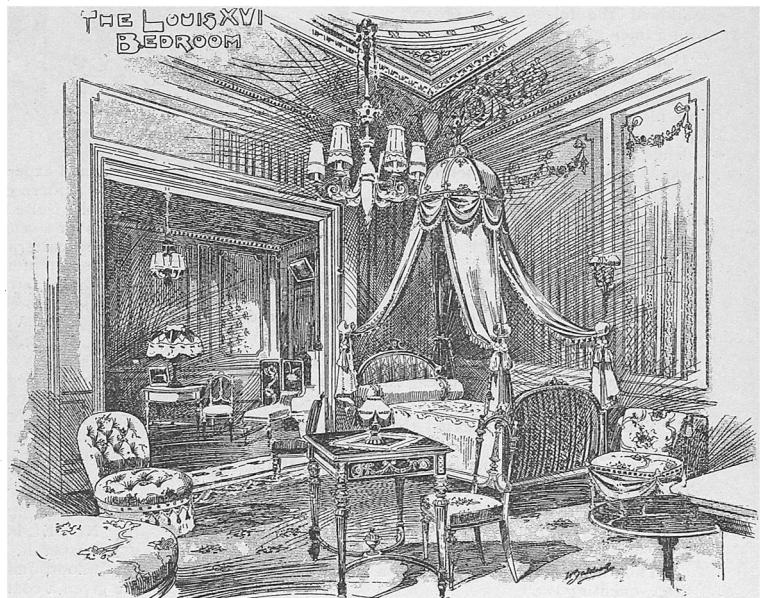


FIG. 5.

The card in this case bore the following appropriate lines:

"Down the long street she passed, with her chaplet of beads and her missal,
Wearing her Norman cap and her kirtle of blue ear-rings."

The fourth plate showed Evangeline and her lover Gabriel, with other figures, in the dancing scene.

The card accompanying this contained the following lines:

"Bolder grew, and pressed her hand in the dance as he whispered

Hurried words of love that seemed a part of the music."

The fifth plate showed the wide-mouthed fireplace, with the old farmer seated in his elbow-chair smoking his pipe, and Evangeline at her spinning-wheel nearby. The card accompanying this bore the following lines:

"Close at her father's side was the gentle Evangeline seated,
Spinning flax for the loom that stood in the corner behind her."

The sixth plate showed Evangeline leaning over her father trying to console him in his despair, he haggard, hollow and wan. The card in this case contained the following lines:

"Vainly Evangeline strove with words and caresses to cheer him,
Vainly offered him food; yet he moved not, he looked not, he spoke not."

The seventh plate showed a boat filled with sailors. Evangeline with her guide standing near.

Accompanying this plate was a card bearing the words:

"A cumbrous boat that was rowed by Arcadian boatmen."

The next plate represented a farm-yard scene, with cows grazing in the meadows and Evangeline weeping on Basil's shoulder. The card in this case contained the following lines:

"'Gone is Gabriel, gone!' and, concealing her face on his shoulder, All her overburdened heart gave way, and she wept and lamented."

Evangeline was represented as alone, sad and forlorn, in the ninth plate. Accompanying it was the card bearing the lines:

"Wandered alone, and she cried: 'O Gabriel! O my beloved!
Art thou so near unto me and yet I cannot behold thee?
Art thou so near unto me and yet thy voice does not reach me?'"

Evangeline was represented as telling her sad story to her Indian friend in the tenth plate. Accompanying this was a card containing these lines:

"Yet in her sorrow pleased that one who had suffered was near her.

She in turn related her love and all its disasters."

The eleventh picture showed Evangeline a Sister of Mercy, young and beautiful no longer, but with sweetness, patience and devotion always ministering to the poor, sick and lowly. In this case the card bore the following lines:

"Thus many years she lived as a Sister of Mercy; frequenting lonely and wretched roofs in the crowded lanes of the city."

The twelfth and last plate showed the death-bed of Gabriel, with Evangeline kneeling by his side kissing his lips; he an old man, thin and gray-haired, and she the Sister of Mercy. On the card accompanying it were the words:

"Vainly he strove to rise, and Evangeline kneeling beside him,
Kissed his dying lips and laid his head on her bosom."

This set was valued at \$2,000. Words are inadequate to describe the great beauty of this rare and exquisite symphony in china.

A LOUIS XV. BEDROOM SUITE.

THE furniture manufactured by the well-known firm of Messrs. Geo. W. Smith & Co., of Philadelphia, is typical of the highest grade of goods manufactured in this country. The firm makes a specialty of producing conscientiously faithful reproductions of the purest styles, and one of their latest efforts is the Louis XV. bedroom suite, manufactured for a New York customer, the reproduction of which is given on the opposite page. The suite consists of twin beds with dressing table and chiffonier with swelled sides, constructed in primavera or white mahogany. The designs throughout are in correct style, every detail of which will amply repay the closest and most careful inspection. The various pieces have solid hand carved enrichment, there being no applique carvings employed. The lines are eminently light and graceful, and great pains have been taken in the selection of the wood for the various pieces so as to secure harmony of effect in the shadings peculiar to the grain of the wood. Indeed it is only by careful examination of the workmanship throughout that the full value and beauty of the suite can be realized. The customer was not only highly pleased with the work, but has written a special letter of thanks to the firm, in which he declares his great satisfaction with the pieces, stating that they are above criticism, and experts have given high praise to their masterpieces of the modern cabinetmaker's skill. The manufacturers of this exquisite suite more than ever make a specialty of executing orders for a select trade, and are always on the alert in producing new patterns, new styles and new effects. Their innovation last season of using decorated china panels in the enrichment of cabinets, etc., will be repeated during the coming season, when still more pronounced effects are promised.



FIG. 6.

Mr. Harry Vollmer, manager of the New York office, located at No. 818 Broadway, will shortly issue a special invitation to his customers and the trade in general to inspect the collection of rich and elegant samples of the new line of goods that are being manufactured for the fall trade, which by general assent are the finest offered for sale in this city. The premises are tastefully fitted up and admirably conducted, everything bespeaking order and superior management.

DECORATIVE NOTE.

A NOVEL but not very popular way of treating a floor is to paper it. Sometimes muslin is first stretched over the floor, and often simply the common carpet paper. These are given a coat of glue size. Then the paste is applied to the floor, the roll of paper being held in the left hand, while the paper is brushed down with the right.